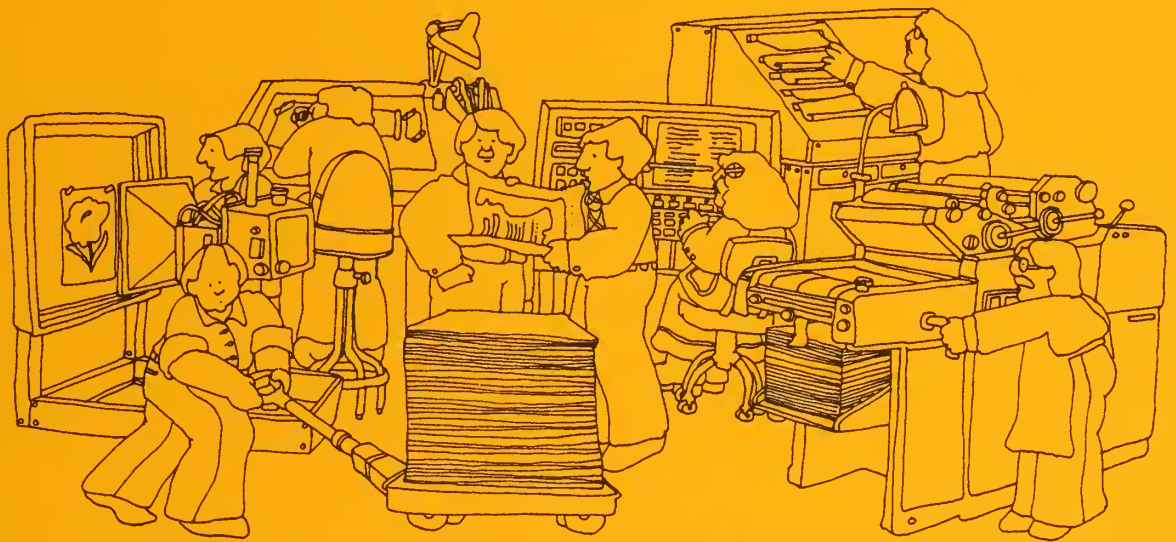


VISUAL COMMUNICATION

12-22-32



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INDUSTRIAL EDUCATION

Curriculum

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ACKNOWLEDGEMENTS

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VISUAL COMMUNICATIONS

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NOTE: This Curriculum Guide is a service publication only. The Senior High School Program of Studies contains the official statement concerning Senior High School courses. The information contained in the guide is prescriptive insofar as it duplicates that contained in the Program of Studies. There are in the Guide, however, as well as content, methods of developing the concepts, suggestions for the use of teaching aids and lists of additional reference books.

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INDUSTRIAL EDUCATION

RATIONALE

Industrial Education is a program consisting of courses which provide a continuum of experiences, starting with exploratory activities in the junior high school and expanding in the high school to the development of skills related to career fields. This development of the student's skills is planned for through courses in industrial and vocational education culminating in on-the-job work experience, or entry into a job or post-high school institution for further education.

The program consists of courses ranging from those designed for an exploration of the technologies and trade areas to units of practical preparation for a career. In the process the courses develop the student's self-knowledge, talents and skills.

For information on sequencing and course description, refer to the "Handbook In Industrial Education for Guidance to Teachers, Counsellors and Administrators".

PROGRAMS

There are two parts to the Industrial Education program. The first part consists of the I.E. 10, 20, 30 series of courses and is designed for career orientation. These courses were developed primarily for students in laboratories that utilize the multiple activity approach as found in most smaller schools, but they can be taught in unit shops as well.

The second part consists of the I.E. 12, 22, 32 series of courses and is intended for career development. The courses are planned for use in schools where facilities are available to teach specific occupational areas.

Students may progress from the I.E. 10, 20, 30 series to the 22 level courses upon meeting specified basic prerequisites or upon recommendation of their principal.

Both sections of the program focus on seven career fields. These are:

- Graphic Communications
- Mechanics
- Construction and Fabrication
- Electricity-Electronics
- Personal Services
- Performing Arts
- Horticulture

The I.E. 10, 20, 30 courses consist of a number of one credit modules related to the career fields while the I.E. 12, 22, 32 courses consist of a number of five credit modules of specific occupational content. Completion of seven five credit modules qualifies the student for recognition by the Apprenticeship Branch for credit towards a journeyman's certificate.

It is left to the administrators of the school to offer the courses or combination of courses best suited to the needs and interests of the students and the financial resources of the district.

Courses offered at the 22 and 32 level have to meet special criteria for staff and facilities. The Industrial Education Consultant must authorize these in order to qualify the students for vocational grants.

OBJECTIVES OF INDUSTRIAL EDUCATION

The Industrial Education Program can help achieve the Goals of Schooling and Education. The course objectives are more focused and give direction to the teacher.

The objectives of Industrial Education are classified in three areas with the following purposes:

A. Personal Growth:

To provide opportunities for the individual growth of the student through the development of acceptable personal and social values necessary in a productive society.

1. To provide a technical environment which motivates and stimulates individuals to discover their interests and develop personal and social responsibilities.
2. To assist in the development of positive attitudes toward safety.
3. To assist in the development of positive attitudes toward conservation and environment.
4. To assist in the development of consumer literacy.

B. Career Exploration:

To develop basic competencies, integrating cognitive and psychomotor skills to enter a family of occupations or post-secondary institutions for further education.

1. To provide exploratory experiences in the use of tools, equipment and materials appropriate to various technologies prevalent in a productive society.
2. To develop an understanding of the interrelationship of various technologies.
3. To provide a technical environment for students to synthesize their accumulated knowledge in the solution of practical problems.
4. To assist the student to develop habits that will be conducive to the establishment of a safe environment.

C. Occupational Skills:

To develop basic competencies, integrating cognitive and psychomotor skills related to families of occupations.

1. To provide safe exploratory experiences in the use of tools, energy, equipment and materials appropriate to various technologies prevalent in a productive society.
2. To develop an understanding of the interrelationships of various technologies.
3. To provide a technical environment which permits students to synthesize their accumulated knowledge in the solution of practical problems, and to assist students to develop habits that will be conducive to the establishment of a safe environment.

INDUSTRIAL EDUCATION 12, 22, 32 PROGRAM

INTRODUCTION

The Industrial Education 12, 22, 32 program is a series of modules which develop competencies leading to seven different career fields.

Entry into a career field may be gained by taking one of several introductory courses. These are:

1. the "12" course designated for each major, or
2. two modules from the Industrial Education "10, 20, 30" series related to the anticipated major, or
3. one half of a "12" course. The other half would be another half "12" or a module from the "10" program. The course would be recorded as Industrial Education "10".

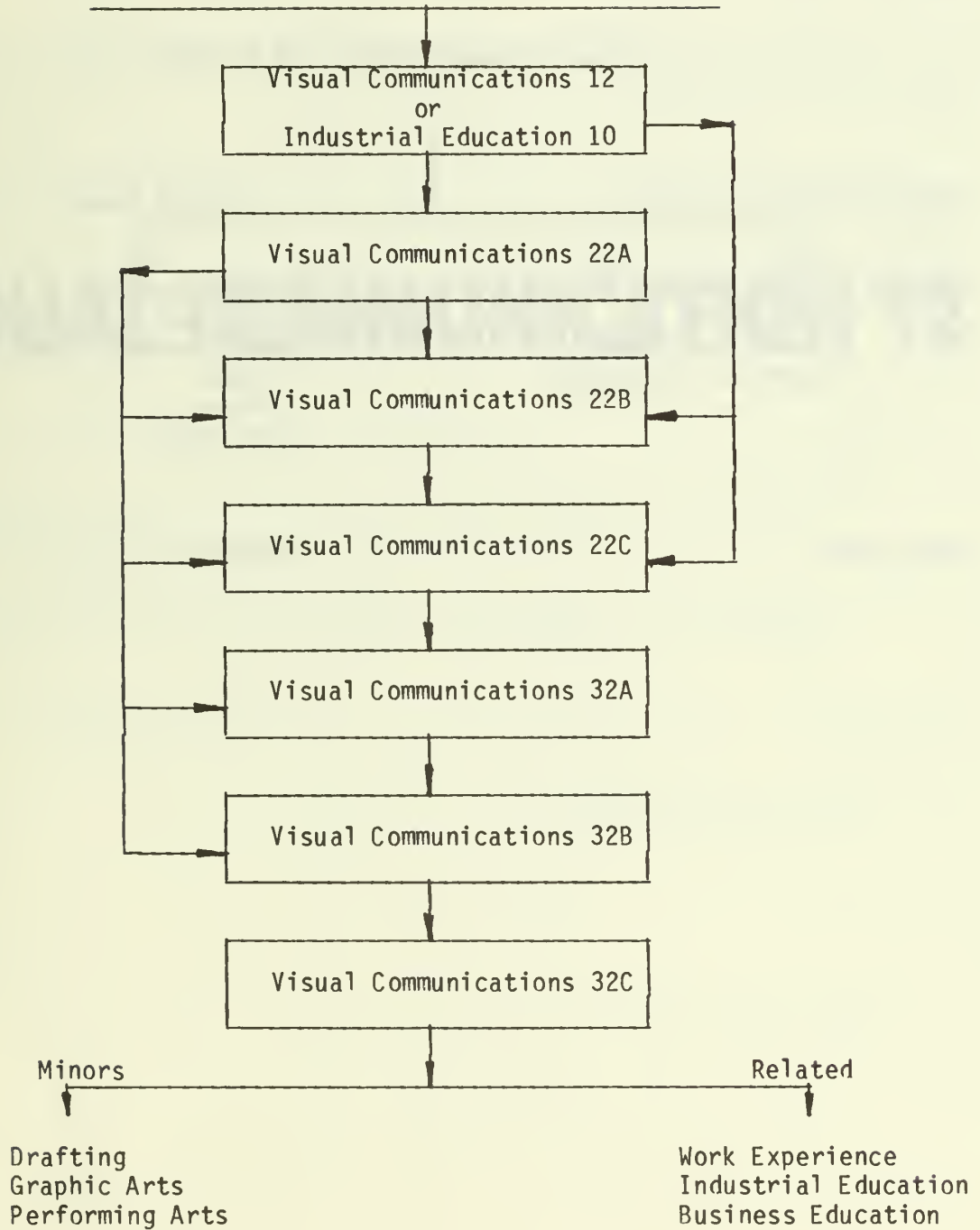
Following the introductory course the student may advance to the major area of study by selecting any number of five credit modules from the courses designated as "22" or "32". The scheduling and sequencing of the modules is the responsibility of the local school personnel but must be in accordance with the regulations pertaining to prerequisites.

A student registered in a second or third level course ("22" or "32") is regarded as taking a major in that course area. Having established a major the student may select courses designated as minors and in this way broaden his/her practical skill base in a career field or even several career fields. However, students must complete all the preceding modules in a major series (usually six) before taking the 32C module (exception: Beauty Culture).

CAREER FIELD

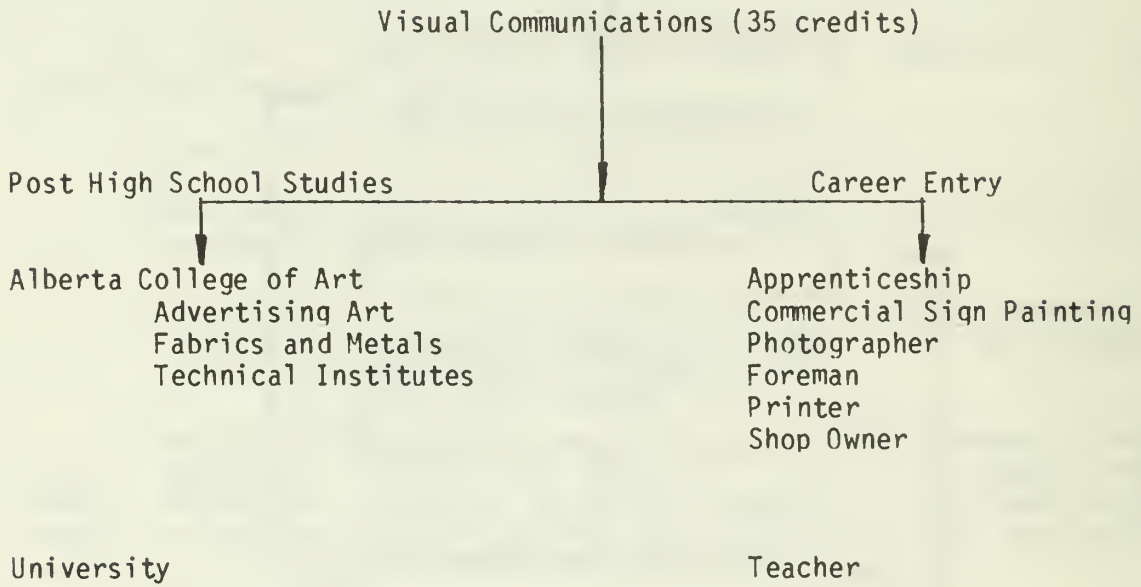
GRAPHIC COMMUNICATIONS

VISUAL COMMUNICATIONS



CAREER OPPORTUNITIES

Students taking all or part of the Visual Communication program may look forward to the following career opportunities:



VISUAL COMMUNICATION 12

COURSE CONTENT

VISUAL COMMUNICATIONS 12 (5 CREDITS)

INTRODUCTION

Visual Communications 12 is the first module in the Graphic Communications field and allows students to advance to one of the following majors: Drafting 22, Visual Communications 22 and Graphic Arts 22.

Visual Communications integrates the various art forms as they are applied commercially. The course includes elements of drafting, layout, reproduction methods, design, photography, silk screening and painting. While it includes many of the concepts taught in art it is the application of these concepts to industrial and commercial use through many media that makes it a unique and practical course.

OBJECTIVES

The objectives of Visual Communications 12 are:

1. To provide a practical environment which will enable a student to make a more realistic assessment of his/her interests and aptitudes.
2. To develop basic knowledge, understanding and appreciation of visual communications materials and processes.

REFERENCES

*Cogoli, John E., Photo Offset Fundamentals (4th Ed.)
McKnight Publishing Co.

*Refers to Primary Text.

CONTENT SUMMARY:

1. Introduction
 - the relationship of Visual Communication career choices
 - traditions and developments of Visual Communication careers
 - the visual communication program - industrial ties
 - occupational information
 - physiological and psychological implications of visual communication
 - safety
2. Image Creation
 - introduction to image creation
 - Communication Design I
 - Composition and Design
 - Photographic Arts I - introductory black and white photography
 - Photographic Arts II - introductory black and white photography
3. Image Conversion
 - Communication Design II
 - Graphics I - conversion processes
 - Graphics II - line photography
 - Photographic Arts I and II
4. Reproduction Processes
 - Communication Design II - serigraphy
 - Graphics I - basic offset
 - Graphics II - basic offset press operation
 - Photographic Arts I and II - enlarging
5. Finishing Procedures
 - Communication Design I and II/Photographic Arts I and II
 - Graphics I and II

TOPIC 1: INTRODUCTION

VVC12

GENERALIZATION: A meaningful foundation is necessary for a successful and safety conscious vocation in the career field of Visual Communication.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Visual Communication:</p> <ul style="list-style-type: none"> - career choices - traditions & developments of careers - industrial ties - occupational information - physiological & psychological implications 	<p>The student will:</p> <ul style="list-style-type: none"> - describe the various career choices found in Visual Communication and note the common elements which link them into one career field - through study of adequate references, explore the historical developments and traditions of the Visual Communication career field - discuss the relationship of the Visual Communication career field with industry through reading references, lectures, and field trips to a variety of businesses - assimilate the information gained in the above topics to help the process of defining personal, realistic vocational aspirations - explore the Hemispheric differences of the brain, and look at the psychological influences of visual media upon the public 		<p>The World of Communications - Visual Media - A Dean Hauenstein & Steven A. Bachmeyer</p> <p>Draw! By Hanks & Belliston</p> <p>Drawing on the Right Side of the Brain - Betty Edwards</p> <p>The Working Brain - A. R. Luria</p> <p>The Hidden Persuaders Vance Packard</p>

NOTES:

TOPIC 1: INTRODUCTION (continued)

VVC12

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
- safety	- record the various safety procedures necessary in Visual Communication areas and demonstrate correct safety procedures in the daily lab activities		Subliminal Seduction Wilson Bryan Key Media Sexploitation-Wilson Bryan Key

TOPIC 2: IMAGE CREATION

VVC12

GENERALIZATION: Image creation is a process of translating ideas into meaningful visual symbols to meet the needs of and influence the viewer.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Image Creation: - drawing exercise	The student will: - draw spontaneous, imaginative free forms to create interesting compositions involving non-objective and objective material in a variety of techniques and media without preliminary sketching. (Gesture drawing)		The Natural Way to Draw Kimon Nicolaides Learning to See - Kurt Rowland
- constructive drawing	- draw accurately in line the three basic shapes, the triangle, the square and the circle in a way which demonstrates an understanding of these basic shapes (contour)		Draw! - By Hanks and belliston

NOTES:

TOPIC 2: IMAGE CREATION (continued)

VVC12

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<ul style="list-style-type: none"> - expressive drawing 	<ul style="list-style-type: none"> - draw accurately in tone the four basic forms in a way which describes the volume of these forms and control of the medium used and the principles of light and shadow (tonal) - utilize knowledge of the above tasks to draw a variety of subject matter such as still life, landscape, plant forms, man-made objects etc. 		
<p>2. Communication Design I - Composition and Design:</p>	<ul style="list-style-type: none"> - create interesting compositions within the confines of a defined area (a frame). Explore the elements of shape, movement and mood within a frame 		<p>The Joy of Photography -editors of Eastman Kodak Co.</p>
<ul style="list-style-type: none"> - elements of design 	<ul style="list-style-type: none"> - recognize design elements in nature and manmade objects by applying the elements and principles of design to create pieces of artwork, photographs and projects applicable to lithography, serigraphy and animation 		<p>Printing Layout and Design-Delmar Publishers</p>
<ul style="list-style-type: none"> - principles of design 	<ul style="list-style-type: none"> - explore the development and origins of the alphabet and the creation of basic lettering styles and be able to identify them by their unique features 		

NOTE: Utilize gesture drawing to express movement, contour drawing to express shape and tonal drawing to express mood.

TOPIC 2: IMAGE CREATION (continued)

VVC12

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<ul style="list-style-type: none"> - symbols - colour theory 	<ul style="list-style-type: none"> - design monograms or logos, action verbs, descriptive nouns and posters to discover the aesthetic factors of symbols and their relationship to literacy through written symbols (words) - through utilization of "B" and "C" style speedball pens and lettering brushes, letter alphabets and other assignments according to standards set out in lettering guides - show understanding of the dimensions of colour, hue, value and chroma and some knowledge of colour as related to human perception and emotion - complete assignments which demonstrate the knowledge of value, primary, secondary and tertiary hues, complementary, analogous and monochromatic colour schemes 		<p>Speedball Textbook- 20th ed.</p> <p>Colour & the Structural Sense - Wm. Chas. Libby</p> <p>Colour Psychology & Colour Therapy - Faber Birren</p>
<p>3. Graphic I - Introductory Layout & Composition:</p> <ul style="list-style-type: none"> - layout procedures 	<ul style="list-style-type: none"> - apply the printers' system of measurement to all facets of graphics - correctly use the tools & materials in the layout area 		<p>Advertising Graphics, 2nd ed. Wm. Bockus</p>

NOTE:

TOPIC 2: IMAGE CREATION (continued)

VVC12

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<ul style="list-style-type: none"> - graphic design - typography - programming - proofreading 	<ul style="list-style-type: none"> - correctly use a ruling pen, T-square and line gauge to rule a well spaced and neatly planned form - analyze existing ads for shape, movement and mood; using the knowledge gained previously, construct re-designed layouts by using pictorial and typographic materials from magazines, etc. starting with thumbnails and working to comprehensives - compose headings and columns of type by mechanical and photographic means, using the tools and equipment found in various Visual Communication laboratories - from a piece of copy, set justified type either by mechanical or photo-composition equipment - complete an assignment which demonstrates mastery of programming - correctly proofread copy using proofreading symbols in order to assure neat and accurate composition; through corrections demonstrate mastery of the elements of English 		<p>Copy Preparation for Printing - John F.J. Cabibi</p>

NOTE:

TOPIC 2: IMAGE CREATION (continued)

VVC12

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>5. Photographic Art II - Introductory Black & White Photography: - the creative element</p>	<ul style="list-style-type: none">- demonstrate an understanding of the camera as a creative tool by attention to the elements of design, such as:<ul style="list-style-type: none">- shape (two-dimensional):<ul style="list-style-type: none">- square; triangle; circle- shape (three-dimensional - form):<ul style="list-style-type: none">- cube; cylinder; sphere; cone- pattern - in harmony & contrast- balance - symmetrical and asymmetrical- movement:<ul style="list-style-type: none">- line (perspective); texture; rhythm; placement of shape- mood:<ul style="list-style-type: none">- contrast; harmony; light and colour		

NOTES:

TOPIC 2: IMAGE CREATION (continued)

VVC12

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<ul style="list-style-type: none"> - video display proofing - job layout <p>4. Photographic Arts I - Introductory Black and White Photography:</p> <ul style="list-style-type: none"> - creating the photographic image - film 	<ul style="list-style-type: none"> - if video display is available, demonstrate knowledge of proofing techniques as applicable to the equipment found in the Visual Communication Laboratory - design a letterhead and a business card and demonstrate ability to operate type setting equipment layout tools and materials - divide an 8.5 x 11 sheet into four equal sections and using the elements and principles of design, plan and construct four different memos - demonstrate an understanding of the operational aspects of the 35mm camera - demonstrate an understanding of films and their differing properties 		<p>The Camera-Time/Life; Film - Time/Life; Photo One - Ken Muse; Practical Photography - Robt. A. McCoy; The Art of Photography - Time/Life; The Joy of Photography - By the editors of Eastman Kodak Co.</p>

NOTE:

TOPIC 3: IMAGE CONVERSION

VVC12

GENERALIZATION: Symbols and design elements are converted to reproducible elements which can be assembled into a form which will facilitate efficient reproduction and dissemination of visual information.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Communication Design II:</p> <ul style="list-style-type: none"> - Serigraphy <ul style="list-style-type: none"> - handcut stencils - photographic stencils - safety - animation <p>2. Graphics I:</p> <ul style="list-style-type: none"> - conversion processes <p>3. Graphics II</p> <ul style="list-style-type: none"> - line photography: - the process camera - orthochromatic film 	<p>The student will:</p> <ul style="list-style-type: none"> - demonstrate his/her ability to convert hand drawn designs and photographic images into silkscreen stencils by any handcut and photographic method - practice the safety procedures outlined for use in the silkscreen area - produce a short animated study of an object or figure on flip cards by careful planning of the elements necessary to make still pictorial objects appear to possess motion - produce correctly made plates through simple conversion processes as found in Visual Communication labs, such as: <ul style="list-style-type: none"> - direct image masters - wet and dry copiers - electrostatic conversion - diffusion transfer plates - demonstrate knowledge of process camera operation and the properties of orthochromatic film and the development process 		<p>Art & the Craft of Silkscreen Printing - Albert Kosloff</p> <p>The Art of Walt Disney - Abrams</p> <p>Animation Films - Bourgeois</p> <p>Kodak publications on Line Photography</p>

NOTES:

TOPIC 3: IMAGE CONVERSION (continued)

VVC12

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<ul style="list-style-type: none">- stripping procedures- plate-making procedures- safety procedures <p>4. Photographic Arts I and II:</p> <ul style="list-style-type: none">- black and white film development	<ul style="list-style-type: none">- demonstrate knowledge of stripping and opaquing procedures for negatives- demonstrate knowledge of platemaking procedures from exposure to development using additive and subtractive plates- demonstrate knowledge of the safety precautions necessary in the line photography area- develop black and white film following correct procedures for development, clean-up, storage and safety precautions- demonstrate knowledge of chemical processes and times used in developing black and white film		<p>Kodak Black & White Data Guide</p> <p>The Amateur Photographers Handbook - Sussman</p>

NOTES:

TOPIC 4: REPRODUCTION PROCESSES

VVC12

GENERALIZATION: Mass production of reproducible visual elements must be executed through the use of rapid, economic, accurate, reliable production processes to meet the needs of a visually oriented society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Communication Design II: - serigraphy</p> <p>- safety</p> <p>2. Graphics I: - basic offset operation (simple procedures)</p> <p>- safety procedures</p> <p>3. Graphics II: - Basic offset press operation</p>	<p>The student will:</p> <ul style="list-style-type: none"> - print copies of projects, following correct procedures for the use of frames, inks, tools and solvents as found in various labs - demonstrate effective safety, work habits and cleaning responsibilities in the silk-screen area - learn the basic operational procedures to run a previously set-up unit to correctly produce clean looking images/using direct image, electrostatic or diffusion transfer plates, produced in image creation - follow safe procedures when operating the press - select the proper inks and papers for jobs which are being produced on the offset press - use the correct procedures for setting the offset press, with attention to: <ul style="list-style-type: none"> - fountain solution - paper guides and feed mechanism - impression cylinder - delivery system 		<p>Arts & the Craft of Silkscreen Printing - Albert Kosloff</p>

TOPIC 4: REPRODUCTION PROCESSES (continued)

VVC12

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<ul style="list-style-type: none"> - basic maintenance <p>4. Photographic Arts I and II:</p> <ul style="list-style-type: none"> - enlarging 	<ul style="list-style-type: none"> - discuss maintenance procedures - show mastery of enlarging and developing techniques by producing good quality prints from negatives by both the hand developing method and machine processing; follow safe procedures - discuss photographic papers: <ul style="list-style-type: none"> - types - finishes - grades - polycontrast - filtration 		<p>The Print-Time/Life</p> <p>The Art of Photography - Time/Life</p>

TOPIC 5: FINISHING PROCEDURES

VVC12

GENERALIZATION: Visual information is distributed in a convenient, orderly, durable form to meet the needs of the image creator and the consumer.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Communication Design I and II/ Photographic Arts I and II</p>	<p>The student will:</p> <ul style="list-style-type: none"> - prepare assignments for presentation in a manner which is acceptable to the standards set up in Visual Communication careers, such as: <ul style="list-style-type: none"> - portfolios - mounting - retouching 		

NOTES:

TOPIC 5: FINISHING PROCEDURES (continued)

VVC12

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
2. Graphics I and II: - portfolios - bindery procedures	- finish assignments from Graphics I and II according to the requirements of each assignment and the facilities available in the lab; use procedures, such as: - collating - padding - cerloxing - stitching - stapling - trimming - laminating		

NOTES:

VISUAL COMMUNICATION 22A

COURSE CONTENT

VISUAL COMMUNICATIONS 22A

INTRODUCTION

Visual Communications 22A may be taken by students following an introductory course at the 12 level. This may be Industrial Education 10, Drafting 12 or Visual Communications 12.

OBJECTIVES

The objective of Visual Communications 22A is to provide practical experiences for the student to learn the necessary terminology, tools and techniques of illustration, photography, and printmaking in order to communicate ideas and information with accuracy and individuality.

REFERENCES

*Davis, Phil, Photography W.C. Brown

*Cogoli, John E., Photo Offset Fundamentals (4th Ed.)
McKnight Publishing Co.

*Refers to Primary Text.

CONTENT SUMMARY

1. Photographic Arts I - Introduction
 - review of the mechanical aspects of the 35mm SLR camera
 - the sequencing of images to transmit information
 - the visual impact of properly presented images
 - the inclusion of audio to increase presentation effectiveness
2. Photographic Arts I and II - Image Creation
 - review of Visual Communications 12, photographic arts unit
 - application of shape, movement and mood
 - introduction to storyboarding
 - visualizing ideas from written or audio information
 - titling
3. Photographic Arts I and II - Image Conversion
 - review of photo-arts units from Visual Communications 12, image conversion process
 - slide development
 - slide mounting
 - sequencing procedures
4. Photographic Arts I and II - Reproduction Processes
 - review of Visual Communications 12, photographic arts unit
 - audio
 - presentation procedures
5. Graphics I and II - Image Creation
 - the process and application of design principles
 - application of materials to basic advertising design
 - typesetting
 - photo mechanical transfer (PMT)
 - craftsmanship
6. Graphics I and II - Image Conversion
 - review of Visual Communications 12, graphics II unit
 - screen photography
 - mechanical art work
 - masking and platemaking
 - safety procedures
7. Graphics I and II - Reproduction Processes
 - review of the offset press operation
 - finishing
 - safety procedures
8. Animation - Introduction
 - value of the animation process
9. Animation - Image Creation
 - basic concepts of animation
 - drawing of images on film
 - pixillation

10. Animation - Image Conversion
 - drawing on film
 - using a super 8 movie camera
11. Animation - Reproduction Processes
 - editing and splicing
 - film projection
12. Serigraphy - Introduction
 - utilization of the method
 - care of tools, materials and work area
 - safety procedures
13. Serigraphy - Image Creation
 - random image creation
 - specific image creation
14. Serigraphy - Image Conversion
 - random image creation
 - specific image creation
15. Serigraphy - Reproduction Processes
 - paper stencil
 - hand cut and photo stencils
16. Three-Dimensional Design
 - basic three-dimensional forms
 - proper use and care of tools
 - materials used to create images
17. Two-Dimensional Design
 - designing on a flat plane
 - seeing 3-D in two dimensional design
 - geometric and non-geometric shapes
 - calligraphy
18. Perspective
 - changing view when position of viewer changes
 - uses of perspective in architecture
19. Visual Merchandising
 - store window displays
 - use of facsimiles
 - use of posters
 - prominence of view
 - use of natural or artificial plant forms
 - special backdrops
20. Promotional Display
 - packaging
 - exhibitions
 - artifact preservation and display

TOPIC 1: PHOTOGRAPHIC ARTS: INTRODUCTION

VVC22A

GENERALIZATION: The camera is a primary tool of communication in the Visual Communication process.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Review the mechanical aspects of the 35mm SLR camera</p> <p>2. Images in sequence</p> <p>3. Visual impact</p> <p>4. Audio</p>	<p>The student will:</p> <ul style="list-style-type: none">- demonstrate a basic understanding of the functions of a 35mm SLR camera- demonstrate a basic understanding of how to operate a 35mm SLR camera- explain how sequencing images improves the transmission of information- discuss the factors which affect visual impact on the viewer- discuss the use of audio when used to increase the effectiveness of a presentation		<p>The Joy of Photography - Kodak editors</p>

NOTES:

TOPIC 2: PHOTOGRAPHIC ARTS I & II - IMAGE CREATION

VVC22A

GENERALIZATION: Image creation is a process of translating ideas into meaningful visual symbols to meet the needs of and influence the viewer.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Review the Vis. Comm. 12 Photographic Arts unit</p> <ul style="list-style-type: none"> - artistic elements - storyboarding - visualizing ideas - titling 	<p>The student will:</p> <ul style="list-style-type: none"> - demonstrate a knowledge of the seven artistic elements used in photography - take a series of photographs depicting the seven artistic elements - in a series of ten photographs, demonstrate a contrast between shapes - explain the proper use of a storyboard as an organizational tool - identify the inner meaning presented within the written or oral information provided - on a storyboard indicate the visual images to be identified with the camera - take the necessary photographs to transmit the intended idea - reproduce titles using methods and tools available 		

NOTES:

TOPIC 3: PHOTOGRAPHIC ARTS I & II - IMAGE CONVERSION

VVC22A

GENERALIZATION: Symbols and design elements are converted to reproducible elements which can be assembled into a form which will facilitate efficient reproduction and dissemination of visual information.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Review the Photographic Arts unit from Vis. Comm. 12 Image Conversion process</p> <ul style="list-style-type: none"> - slide development - slide mounting - slide sequencing 	<p>The student will:</p> <ul style="list-style-type: none"> - develop black & white film following correct procedures for development, clean-up, storage and safety - demonstrate a knowledge of the chemical processes and times used in developing Black & White film - develop slide film following correct procedures - cut and mount slides using available tools and materials - prepare title slides using available tools and materials - sequence finished slides to storyboard using a carousel or tray 		<p>Kodak Black & White Data Guide</p> <p>The Amateur Photographers Handbook - Sussman</p>

NOTES:

TOPIC 4: PHOTOGRAPHIC ARTS I & II - REPRODUCTION PROCESSES

VVC22A

GENERALIZATION: Mass production of reproducible visual elements must be executed through the use of rapid, economic, accurate, reliable production processes to meet the needs of a visually oriented society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Review of Vis. Comm. 12 Photographic Arts unit</p> <p>2. Audio</p> <p>3. Presentation procedures</p>	<p>The student will:</p> <ul style="list-style-type: none"> - make a contact print of negatives produced - using knowledge of framing, assess images for quality; select best images and print them in a larger format - produce a series of prints from negatives - present finished work in an acceptable manner - demonstrate a knowledge of the procedures used in recording audio signals on a tape recorder - record music and/or voice on a tape through the use of an available recorder - where applicable, transfer audio from a reel to reel recorder to a cassette recorder or vice versa - synchronize audio and slides for presentation - demonstrate proper presentation techniques for slide/tape showing 		

NOTES:

TOPIC 5: GRAPHICS I AND II - IMAGE CREATION

VVC22A

GENERALIZATION: A working knowledge of design elements and processes is necessary in Lithography.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Design:</p> <ul style="list-style-type: none"> - process and application of design principles - typesetting - photo mechanical transfer (PMT's) - craftsmanship 	<p>The student will:</p> <ul style="list-style-type: none"> - through a series of ongoing assignments, design and produce finished one colour artwork using the design process <ul style="list-style-type: none"> - brochures - posters - programs - tickets - practise typing skills on an ordinary typewriter keyboard, then apply these skills to the phototypesetting equipment - make a PMT of a prepared form - demonstrate quality workmanship in project development 		<p>Advertising Graphics, 2nd ed. Wm. Bockus</p>

NOTES:

TOPIC 6: GRAPHICS I AND II - IMAGE CONVERSION

VVC22A

GENERALIZATION: Symbols and design elements are converted to reproducible elements which can be assembled into a form which will facilitate efficient reproduction and dissemination of visual information.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Review of Visual Comm. 12</p> <ul style="list-style-type: none"> - process camera: - line copy - screened copy - photo mechanical technique - masking - platemaking - safety 	<p>The student will:</p> <ul style="list-style-type: none"> - demonstrate a basic knowledge of the Vis. Comm. 12 Lithography II unit - on the process camera, produce line shots of prepared artwork - produce one or more halftones for a brochure or poster using orthochromatic film - produce one or more halftones using a PMT process - mask line and screen negatives in preparation for platemaking - produce and develop one or more offset plates from the masked negatives completed - demonstrate safe working procedures in all tasks related to image conversion in Lithography 		

NOTES:

TOPIC 7: GRAPHICS I AND II - REPRODUCTION PROCESSES

VVC22A

GENERALIZATION: Mass production of reproducible visual elements must be executed through the use of rapid, economic, accurate, reliable production processes to meet the needs of a visually oriented society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Offset Press: - operation</p> <p>2. Finishing</p> <p>3. Safety</p>	<p>The student will:</p> <ul style="list-style-type: none">- in a series of on-going assignments, reproduce a printed product using the Offset Press- in a series of on-going assignments, properly finish printed products by using techniques, such as:<ul style="list-style-type: none">- slotting and perforating- demonstrate safe work habits in all aspects of the reproduction process		

NOTES:

TOPIC 8: ANIMATION - INTRODUCTION

VVC22A

GENERALIZATION: A meaningful foundation is necessary for a successful understanding of the animation process.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Animation	The student will: - indicate personal views on the value of animation in communication - gather information on various uses of animation and give a report on the uses identified - report on the concept of metamorphosis and its possible application to animation		(1), (2), (3), (4), (5) of notes.

NOTES:

- (1) The Techniques of Film Animation - John Halas & Roger Manvell, Focal Press London '59.
- (2) Handbook of Super 8 Production - Mark Mikolas & Gunter Hoos-United Business Publications Inc. N.Y. '76.
- (3) Hands on, A Media Resource Book for Teachers - NFB of Canada 1977.
- (4) The Animation Book - A Complete Guide to Animated.
- (5) Film-making from Flip books to Sound Cartoons. Kit Laybourne Crown Pub. Inc. N.Y.

TOPIC 9: ANIMATION - IMAGE CREATION

VVC22A

GENERALIZATION: Two and three dimensional visual images will be produced in a sequence, facilitating the apparent creation of movement.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Animation:</p> <ul style="list-style-type: none"> - movement - squash - special effects - storyboarding - drawing on film 	<p>The student will:</p> <ul style="list-style-type: none"> - indicate an understanding of Newton's laws governing movement and their application to animation - demonstrate through simple sequential drawings the concept of squash - present the concepts of exaggeration, simplification & graphic distortion in animated cartoons - collect samples of comic strips that utilize graphic distortion, simplification and exaggeration - cite examples of animation as used in advertising - using a storyboard plan, in a series of movements, the metamorphosis of one simple element into another - practise reducing objects to their simplest elements - reduce the human form to basic visual elements 		<p>Walking-NFB 5:06 106C 0168 110</p> <p>The Animal Movie - NFB 9:48 106C 0166 014</p> <p>Hunger - NFB 11:22 106C 087</p> <p>Dots-NFB 2:23 106C 0149 018</p>

NOTES:

TOPIC 9: ANIMATION - IMAGE CREATION (continued)

VVC22A

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<ul style="list-style-type: none"> - cell animation 	<ul style="list-style-type: none"> - use simplified contour drawings of objects as a basis for cell animation - draw a repetitive series of images on individual cells - examine the work of futurist artists with respect to their use of Dynamism (Italian, c.1910) - use flip books to test simple animation ideas 		<ul style="list-style-type: none"> Lines-Vertical NFB 5:50 106C 0362 012 Lines-Horizontal NFB 5:50 106C 0361 027 Neighbours - NFB
<ul style="list-style-type: none"> - pixillation 	<ul style="list-style-type: none"> - examine films using a pixillation technique with live actors - examine films using pixillation techniques with inanimate objects - as a group discuss the possible uses of pixillation in advertising 		<ul style="list-style-type: none"> The Sand-castle-NFB 13:30 106C 0377 050 Pas de deux-NFB 13:22 106B 0367 190 Claymation

NOTES

TOPIC 10: ANIMATION - IMAGE CONVERSION

VVC22A

GENERALIZATION: Two and three dimensional visual images will be transferred to a form facilitating the apparent creation of movement.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Animation:</p> <ul style="list-style-type: none"> - scratching on film - drawing on film - storyboarding <p>2. Using a Super 8 movie camera:</p> <ul style="list-style-type: none"> - introduction to equipment - framing and focusing - use of lighting - storyboarding - pixillation - cell animation 	<p>The student will:</p> <ul style="list-style-type: none"> - scratch emulsion on fogged 16mm film or 16mm film leader to produce images - bleach, wash and dry old film stock in preparation for drawing with felt pens - use felt pens to draw images on bleached film - develop a storyboard of sequenced action and follow it in producing a short film using pens or scratching tools - experiment with a variety of dyes, paints and inks to produce visual effects - demonstrate a knowledge of the Super 8 movie camera (films, usage) - demonstrate the ability to focus the lens accurately - utilizing a storyboard, produce a short film using pixillation techniques - produce a short film demonstrating a simple cell animation sequence 		

TOPIC 11: ANIMATION - REPRODUCTION PROCESSES

VVC22A

GENERALIZATION: Images will be selectively edited to produce a finished product suitable for viewing.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Editing and Splicing</p> <p>2. Film Projection:</p> <ul style="list-style-type: none"> - Super 8 - 16mm 	<p>The student will:</p> <ul style="list-style-type: none"> - demonstrate a knowledge of editing equipment and its use - edit and splice a piece of film to the specifications of the teacher - edit and splice a processed film to produce a finished product <ul style="list-style-type: none"> - demonstrate a working knowledge of available Super 8 and 16mm projector - present a film using available equipment 		<p>Practical Guide to Classroom Media - Delores & David Linton Pflaum/Standard 1971.</p> <p>Making it move - John Trojanski & Louis Rockwood Pflaum/Standard '73 (with students book & teachers guide).</p> <p>Animated Film: Concepts, Methods, Uses--Rog Madsen, Interland Pub. Inc. '69</p>

NOTES:

TOPIC 12: SERIGRAPHY - INTRODUCTION

VVC22A

GENERALIZATION: A knowledge of serigraphy will help the printer to select the most appropriate duplicating process for a product.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Serigraphy:</p> <ul style="list-style-type: none">- use of materials and tools- equipment care- preparation- safety	<p>The student will:</p> <ul style="list-style-type: none">- demonstrate a knowledge of the serigraphy process and its value and application in the communication field- use the process in project development; use methods such as: touche, wax paper stencil, hand cut film and photographic stencil- demonstrate proper care of equipment in the area- demonstrate the correct method for stretching the fabric on the frame- follow safe procedures for ventilation of solvents		

NOTES:

TOPIC 13: SERIGRAPHY - IMAGE CREATION

VVC22A

GENERALIZATION: Image creation is a process of translating ideas into meaningful symbols to meet the needs of and influence the viewer.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Serigraphy:</p> <ul style="list-style-type: none">- random and simple shapes - specific	<p>The student will:</p> <ul style="list-style-type: none">- tear random openings in a folded piece of paper to produce a stencil- cut folded paper to produce a "snowflake" stencil- draw simple shapes on paper and cut them out- try doing multiple impressions of one stencil on one surface- using acquired design techniques, prepare designs suitable for conversion to hand cut or photo stencils- correctly use:<ul style="list-style-type: none">- registration marks for hand cut stencils and photo stencils		

NOTES:

TOPIC 14: SERIGRAPHY - IMAGE CONVERSION

VVC22A

GENERALIZATION: Symbols and design elements are converted to reproducible elements which can be assembled into a form which will facilitate efficient reproduction and dissemination of visual information.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Serigraphy:</p> <ul style="list-style-type: none"> - paper stencil - hand cut stencil - direct emulsion stencil - film emulsion photo stencil - safety 	<p>The student will:</p> <ul style="list-style-type: none"> - use a paper stencil in product development - cut stencil film to produce the converted design - demonstrate proper use of registration - adhere stencils to the screen surface - demonstrate proper care in using tools and adherents - prepare a screen to accept direct photo emulsion - demonstrate the ability to properly mix photo emulsion and coat a screen - expose positives on screen, wash to produce the image and dry the screen - demonstrate two acceptable methods of blocking out excess openings in the exposed screen - develop and adhere photo film stencil to a screen - display safety procedures in all processes 		

NOTES:

TOPIC 15: SERIGRAPHY - REPRODUCTION PROCESSES

VVC22A

GENERALIZATION: Mass production of reproducible visual elements must be executed through the use of rapid, economic, accurate, reliable production processes to meet the needs of a visually oriented society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Serigraphy:</p> <ul style="list-style-type: none">- paper stencil- registration- hand cut and photo stencil- equipment care- safety	<p>The student will:</p> <ul style="list-style-type: none">- use a paper stencil to produce a series of prints of one colour, multi colour, swirl colour, etc.- demonstrate the ability to register the screen with the printing surface- print a series of images in more than one colour using more than one screen; demonstrate proper registration during the printing process- demonstrate proper care of equipment, materials and work area during printing procedures- demonstrate safety precautions while working in this area		

NOTES:

TOPIC 16: THREE-DIMENSIONAL DESIGN

VVC22A

GENERALIZATION: 3D Design encompasses the creation of voluminous forms from pliable or solid materials. It ranges from a small decorative carving to the large design of a highrise building.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Design:</p> <ul style="list-style-type: none"> - three dimensional <p>2. Tools and equipment</p> <p>3. Materials</p>	<p>The student will:</p> <ul style="list-style-type: none"> - study literature on three-dimensional design in relation to its application to commercial art - handle tools safely, maintain all tools in good condition, and use them only for the designated function - read the safety manuals and obey all safety rules - begin with simple basic forms such as cube, cone, cylinder created from paper or card and progress to more complicated and composite forms created for a specific purpose using materials such as: fabric, plywood, wire, sheet metal, plastic, styrofoam, glass, clay, plaster of paris, paper mache, tubing, etc. 		

NOTES:

TOPIC 17: TWO-DIMENSIONAL DESIGN

VVC22A

GENERALIZATION: Image Creation: is the process of transforming an idea into a visual image. The basic elements of 2-D design are dot, line, and plane.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Design:</p> <ul style="list-style-type: none">- two dimensional- patterns- shapes- calligraphy	<p>The student will:</p> <ul style="list-style-type: none">- create visual images consisting of arrangements of dots, lines, geometric and non-geometric shapes to emphasize direction, movement, depth and visual opposites- create linear or overall repeat pattern of various 2-D design elements by placing them on regular square or diamond grids- use geometric and non-geometric shapes in design- use letter forms to create linear repeat pattern or rosette designs		

NOTES:

TOPIC 18: PERSPECTIVE

VVC22A

GENERALIZATION: Perspective is the means by which an artist creates the illusion of three dimensions (height, width, depth) on a two-dimensional plane.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Perspective views	<p>The student will:</p> <ul style="list-style-type: none">- illustrate cube forms in<ul style="list-style-type: none">- one point perspective- two point perspective- draw a still life of a variety of basic forms- illustrate an object or objects viewed from three different eye levels- use drafting instruments to create in scale accurate illustrations of:<ul style="list-style-type: none">- the interior of a room with given dimensions including simple furniture- the exterior of a building or group of simple buildings (cityscape)		

NOTES:

TOPIC 19: VISUAL MERCHANDISING

VVC22A

GENERALIZATION: Visual merchandising utilizes the elements and principles of three-dimensional design.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Merchandising:</p> <ul style="list-style-type: none">- promotion- facsimile- posters- decoration- special events	<p>The student will:</p> <ul style="list-style-type: none">- develop in sketch form an idea for the promotional display of a specific product- create a facsimile of a given product- render posters, graphs, signs necessary for a specific display- use available furniture or build supporting structures for a display and collect natural plant forms or create artificial plant forms to decorate the display- create flats or other back-grounds for a given display emphasising a specific event (Easter, Christmas)		

NOTES:

TOPIC 20: PROMOTIONAL DISPLAY

VVC22A

GENERALIZATION: Consumer decisions are often influenced by the visual impact and appeal of the package and how it is displayed.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Packaging:</p> <ul style="list-style-type: none"> - construction - function <p>2. Exhibitions:</p> <ul style="list-style-type: none"> - organization - visitations <p>3. Artifact preservation</p>	<p>The student will:</p> <ul style="list-style-type: none"> - select a product and design and construct an appealing package - discuss the purpose and function of package design: <ul style="list-style-type: none"> - attractive - easy to handle - easy to store - protect contents - organize exhibitions that combine the efforts of various departments of the school for specific events; such as: Open House - set up an exhibition in a neighbourhood shopping mall during education week - design and construct booth for the various subject areas - view the exhibits of museums and art galleries - visit the workshops of these institutes and analyze the special materials, tools & techniques used to create the displays - create models, artifacts, replicas of objects that are used in museums 		

VISUAL COMMUNICATION 22B

COURSE CONTENT

VISUAL COMMUNICATIONS 22B (5 CREDITS)

INTRODUCTION

Visual Communications 22B provides the student with a working understanding of photo-illustration and its application to the communication process. This module may be taken by a student following one of the introductory courses, namely: Visual Communications 12, Industrial Education 10 or Drafting 12.

OBJECTIVES

The objective of Visual Communications 22B is:

1. To enable the student to learn the use of the necessary terminology and techniques of advertising design, illustration, photography and print making in order to communicate ideas and information with accuracy and originality.

REFERENCES

*Cogoli, John E., Photo Offset Fundamentals (4th Edition)
McKnight Publishing Co.

*Davis, Phil, Photography W.C. Brown.

*Refers to Primary Text.

CONTENT SUMMARY

1. Photo Illustration - Introduction
 - review of Visual Communications 22A - photo-arts II unit
 - problems in slide tape presentation
 - prints from slides for other uses
 - specialized photographic techniques - their value
 - proper presentation techniques
2. Application to Mass Production
 - the process camera
 - screen photography
3. Photo-Illustration - Image Creation
 - advanced slide/tape format
 - creative photo portfolio
 - advertising photo portfolio
4. Application to Mass Production - Image Creation
 - line photography
 - screen photography
5. Photo-Illustration - Image Conversion
 - advanced slide/tape format
 - creative photo portfolio
 - advertising portfolio
6. Application to Mass Production - Image Conversion
 - line photography
 - screen photography
 - plate making - planography
 - photo screen preparation
7. Photo-Illustration - Reproduction Processes
 - advanced slide/tape format
 - creative photo portfolio
8. Application to Mass Production - Reproduction Processes
 - planography
 - serigraphy

TOPIC 1: PHOTO ILLUSTRATION - INTRODUCTION

VVC22B

GENERALIZATION: It is necessary to have a working understanding of photo-illustration and its application to the communication process.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Review of Vis. Comm. 22A, Photographic Arts 11 unit</p> <p>2. Slide/tape presentation</p> <p>3. Specialized photographic techniques:</p> <ul style="list-style-type: none">- solarization- posterization- framing- presentation	<p>The student will:</p> <ul style="list-style-type: none">- demonstrate a working understanding of the Vis. Comm. 22A Photographic Arts 11 unit- discuss problems found in the first slide/tape production- gather examples of solarization and posterization for class presentation- explain the value of framing in photography- demonstrate an understanding of the importance presentation plays in communication process		

NOTES:

TOPIC 2: APPLICATION TO MASS PRODUCTION

VVC22B

GENERALIZATION: It is necessary to understand the application of photographic images in the mass production process.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. The process camera 2. Screen photography	The student will: - demonstrate an understanding of the process camera as a tool in the communication process - collect samples of screen photography techniques from commercially printed material		

TOPIC 3: PHOTO ILLUSTRATION - IMAGE CREATION

VVC22B

GENERALIZATION: Image creation is a process of translating ideas into meaningful visual symbols to meet the needs of and influence the viewer.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Advanced Slide/Tape format 2. Creative Photo Portfolio	The student will: - produce an advanced Slide/Tape presentation with the following guides: - self generated/originated script - original photos - produce a portfolio of prints from slides depicting a theme (e.g. spring, light, speed, animals in their natural habitat)		

TOPIC 3: PHOTO ILLUSTRATION - IMAGE CREATION

VVC22B

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
3. Advertising Photo Portfolio	<ul style="list-style-type: none"> - produce a portfolio of work using a posterization or solarization process; the amount of work required will be determined by the teacher - produce a portfolio of work utilizing an advertising theme; portfolio size will be determined by the teacher 		

TOPIC 4: APPLICATION TO MASS PRODUCTION - IMAGE CREATION

VVC22B

GENERALIZATION: Image creation is a process of translating ideas into meaningful visual symbols to meet the needs of and influence the viewer.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Image Creation:</p> <ul style="list-style-type: none"> - process camera - line photography - screen photography 	<p>The student will:</p> <ul style="list-style-type: none"> - through a series of customer oriented assignments, students will utilize the process camera to produce line negatives, halftone negatives and where applicable, negatives for duotones 		

NOTES:

TOPIC 5: PHOTO ILLUSTRATION - IMAGE CONVERSION

VVC22B

GENERALIZATION: Symbols and design elements are converted to reproducible elements which can be assembled into a form which will facilitate efficient reproduction and dissemination of visual information.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Advanced Slide/Tape Format</p> <p>2. Creative Photo Portfolio</p> <p>3. Advertising Portfolio</p>	<p>The student will:</p> <ul style="list-style-type: none"> - develop, dry and mount own slides - develop dry and store negatives in preparation for making prints - develop a portfolio which includes posterization and solarization - develop an advertising portfolio 		

TOPIC 6: APPLICATION TO MASS PRODUCTION - IMAGE CONVERSION

VVC22B

GENERALIZATION: Symbols and design elements are converted to reproducible elements which can be assembled into a form which will facilitate efficient reproduction and dissemination of visual information.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Line Photography:</p> <ul style="list-style-type: none"> - negatives 	<p>The student will:</p> <ul style="list-style-type: none"> - through a series of practical activities, produce line negatives on the process camera 		

TOPIC 6: APPLICATION TO MASS PRODUCTION - IMAGE CONVERSION
(continued)

VVC22B

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
2. Screen Photography: - halftones and duotones 3. Platemaking 4. Photo screen	- through a series of practical activities, produce line positives utilizing the process camera and/or the enlarger - through a series of practical activities, produce halftone and duotone negatives on the process camera - through a series of practical activities, produce plates for the offset duplicating process - through a series of practical activities, produce photo screen stencils for the serigraphy duplicating process		

NOTES:

TOPIC 7: PHOTO ILLUSTRATION - REPRODUCTION PROCESSES

VVC22B

GENERALIZATION: Mass production of reproducible visual elements must be executed through the use of rapid, economic, accurate, reliable production processes to meet the needs of a visually oriented society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Advanced Slide/Tape Format</p> <p>2. Creative Photo Portfolio</p>	<p>The student will:</p> <ul style="list-style-type: none"> - complete a slide/tape presentation and prepare it for showing - show a slide/tape presentation using proper presentation technique - complete a photographic portfolio in a manner suitable for public viewing, which includes: samples of posterization, solarization, advertizing photographs 		

TOPIC 8: APPLICATION TO MASS PRODUCTION - REPRODUCTION PROCESSES

VVC22B

GENERALIZATION: Mass production of reproducible visual elements must be executed through the use of rapid, economic, accurate, reliable production processes to meet the needs of a visually oriented society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Planography</p> <p>2. Serigraphy</p>	<p>The student will:</p> <ul style="list-style-type: none"> - increase skills in the operation of the offset press - increase skills in the serigraphy process 		

VISUAL COMMUNICATION 22C

COURSE CONTENT

VISUAL COMMUNICATION 22C (5 CREDITS)

INTRODUCTION

Visual Communications 22C provides the student with an understanding of the interrelationship of commercial art and other areas of visual communications. Students may take Visual Communications 22C after completing Visual Communications 12, Industrial Education 10 or Drafting 12.

OBJECTIVES

The objective of Visual Communications 22C is:

1. To enable the student to learn the use of the necessary terminology and techniques of advertising design, lettering, creation of forms and display in order to communicate ideas and information with accuracy and originality.

REFERENCES

*Nelson, Roy Paul, The Design of Advertising (4th Ed.) W.C. Brown.

*Refers to Primary Text.

CONTENT SUMMARY

1. Introduction - Image Creation
 - review of interrelationships of areas
 - occupational and educational opportunities
 - current practices in relation to traditions
2. Tools and Materials - Image Creation
 - tools
 - media/medium
 - techniques
 - resource information file
3. Two-Dimensional Design - Image Creation
 - shapes
 - forms
 - images
4. Colour Theory - Image Creation
 - the psychological characteristics of colour
 - the 12 colour wheel
 - colour schemes
5. Application - Image Creation
 - history
 - illustration
6. Illustration - Image Creation
 - the emphasis of visual reality
 - the illustration of object from life
 - variety of forms of representation
 - the underlying shapes and forms of objects
 - commercial potential of artwork
7. Reproduction Processes
 - relief
 - gravure
 - offset
 - serigraphy
 - photography

TOPIC 1: INTRODUCTION - IMAGE CREATION

VVC22C

GENERALIZATION: Commercial Art plays an important role in our industrial society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Image Creation: - review: - commercial art techniques - occupational and education opportunities - industrial processes	The student will: - do library research, visit studios, art colleges, university, art galleries and establishments involved in or related to commercial art - see a vocational counsellor - visit a modernized, computerized graphic art plant		

NOTES: The knowledge of the role Commercial Art plays in industry and society is essential to occupational choice and the selection of related courses. Promotion of products and services is as old as human society. The electronic age changes the processes of image creation.

TOPIC 2: TOOLS AND MATERIALS - IMAGE CREATION

VVC22C

GENERALIZATION: The appearance of visual images depends largely on the tools, materials and the techniques employed by the artist.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Image Creation:</p> <ul style="list-style-type: none">- tools - media/medium - techniques - reference file	<p>The student will:</p> <ul style="list-style-type: none">- study and compare the differences of visual images created with the wide variety of tools, materials, and techniques available to the modern artist - learn to recognize and differentiate:<ul style="list-style-type: none">- drawings- paintings- combined techniques- collages- prints- photographic prints- line art- continuous tone art - use a variety of methods to create predetermined visual effect - from magazines collect illustrations and photographs and organize them alphabetically in a file		

NOTES: Specific visual images can be created only with specific tools and materials.

TOPIC 3: TWO-DIMENSIONAL DESIGN - IMAGE CREATION

VVC22C

GENERALIZATION: Image Creation is the process of transforming an idea into a visual image. Design: dot, line, plane, volume, space, size, texture and colour are the elements; balance, harmony, rhythm, etc. determine the relationship of objects to each other.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Two dimensional design:</p> <ul style="list-style-type: none"> - shapes - forms - images 	<p>The student will:</p> <ul style="list-style-type: none"> - illustrate with or without drafting instruments the basic geometric shapes: square, circle, triangle, rhomboid, ellipse, etc. - illustrate the basic geometric forms: cube, cone, cylinder, sphere, pyramid, and combinations thereof - create visual images of: <ul style="list-style-type: none"> - formal balance - informal balance - harmony - rhythm employing basic geometric shapes and forms 		

NOTES: Basic Geometric Forms - are recognized by the basic shapes of which they consist. Natural and man-made objects are recognized by the basic geometric forms of which they are composed.
Composition - is the organization of all elements of a work of art into a harmoniously unified whole.

TOPIC 4: COLOUR THEORY - IMAGE CREATION

VVC22C

GENERALIZATION: Colour functions as an embellishment applied to the surface of an already planned visual image; is used to create: optical effects, plastic effects, decorative effects, psychological effects.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Colour:</p> <ul style="list-style-type: none"> - psychological and psychical characteristics - colour wheel - colour schemes 	<p>The student will:</p> <ul style="list-style-type: none"> - discuss colour as light, colour as the pigmented material used by an artist, hue, value and chroma - paint a 12-colour wheel - paint a tonal scale of nine steps from white to black and place a variety of colours beside the step of equal value - paint illustrations based on the tonal qualities of high key, low key, medium key, and full range - create illustrations to explore various colour schemes such as: monochromatic, complementary, triad, analogous, etc. 		

NOTES:

TOPIC 5: APPLICATION - IMAGE CREATION

VVC22C

GENERALIZATION: Forms of Representation: the trends and tastes of a certain era in history and the taste and style of the individual artist have influenced the arts.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Art application: - history - illustration	The student will: - make use of the school library to study history of modern art and its influence on commercial art - make study illustrations of: - plant form - animal form - human form - technical form adhering to visual reality		

NOTES:

TOPIC 6: ILLUSTRATION - IMAGE CREATION

VVC22C

GENERALIZATION: Advertising Illustration leans toward visual reality.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Commercial art illustration:</p> <ul style="list-style-type: none">- materials- forms of representation- constructive elements- commercial potential of art work	<p>The student will:</p> <ul style="list-style-type: none">- use:<ul style="list-style-type: none">- charcoal- crayons- pencils- pen and ink- ink wash- water colour- tempera- acrylics- or mixed media <p>to create composite illustrations of still lifes, landscapes, etc.</p> <ul style="list-style-type: none">- select a theme and create three or four different versions of it ranging from visual reality to an ever greater degree of abstraction- make use of the constructive elements inherent in all natural and man-made objects before adding the final form to a visual image- discuss the commercial aspect of the art created without foregoing the aesthetic and ethical principles		

NOTES:

TOPIC 7: REPRODUCTION PROCESSES

VVC22C

GENERALIZATION: Printing is the process by which a visual image is transferred from one surface to another. Photography: the camera is an important tool of the illustrator.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Printing processes: <ul style="list-style-type: none">- relief - gravure - offset - serigraphy - photography	The student will: <ul style="list-style-type: none">- create prints using lino or woodcuts - make prints from engravings - participate or observe the processes of image conversion and image transfer using the offset process - use cutfilm and photo-sensitized film to create serigraphic prints - use a 35mm camera to take photographs of objects - develop film and make B & W prints - make an illustration from a photographic print		

NOTES:

VISUAL COMMUNICATION 32A

COURSE CONTENT

VISUAL COMMUNICATIONS 32A (5 CREDITS)

INTRODUCTION

Visual Communications 32A is designed to provide increased skill development in graphic design and processes in order to communicate ideas and information with accuracy and originality. Students may take Visual Communications 32A following Visual Communications 22A or Graphic Arts 22A.

OBJECTIVES

The objective of Visual Communications 32A is:

1. To enable the student to develop increased skill in the use of tools and techniques of illustration, photography and printmaking in order to communicate ideas and information with accuracy and originality.

REFERENCES

*Cogoli, John E., Photo Offset Fundamentals (4th Edition)
McKnight Publishing Co.

*Refers to Primary Text.

CONTENT SUMMARY:

1. Specialized Photo-Animation - Image Creation
 - cell animation
 - scenery for animation
2. Specialized Photo-Animation - Image Conversion
 - cell animation
 - advanced pixillation
3. Specialized Photo-Animation - Reproduction Processes
 - editing and splicing
 - audio
 - presentation procedures
4. Serigraphy-Printing Processes - Image Creation
 - review of photo methods for serigraphy
 - photo mechanical transfer
5. Serigraphy-Printing Processes - Image Conversion
 - application of photo positive to screens
6. Serigraphy-Printing Processes - Reproduction Processes
 - printing of images
7. Planographic Printing Processes - Reproduction
 - planography - offset lithography
 - production processes
8. Printing Processes - Finishing
 - finishing procedures: binding, stitching, cerloxing, padding, collating, cutting, folding, scoring, perforating, punching
9. Specialized Photography - Image Creation
 - portraiture
 - fashion photography
 - industrial photography
 - colour theory
 - films
 - exposure
 - chemical processes
10. Specialized Photography - Image Conversion
 - processing technique: black and white, colour negative film, colour slide film

11. Specialized Photography - Reproduction
 - enlarging techniques: equipment, materials, developing procedures, drying
12. Layout and Design - Image Creation
 - layout explained
 - principles of design
13. Colour Theory - Image Creation
 - colour relativity
 - colour vs. the grey scale
 - primary, secondary and tertiary colours
14. Layout and Design - Image Creation
 - corporate design
 - studio procedures
 - technical illustration
 - creative illustration
 - fashion illustration
 - serigraphy

TOPIC 1: SPECIALIZED PHOTO-ANIMATION: IMAGE CREATION

VVC32A

GENERALIZATION: Two and three dimensional visual images will be produced in a sequence, facilitating the apparent creation of movement.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Cell Animation 2. Scenery for Animation	The student will: - as a group produce a short film using a cell animation technique - use a register pin system in the production of a short film employing cell animation - design and construct scenery for use on an animation set - make a short pixillated film utilizing constructed backdrops		See Vis. Comm. 22A Animation unit for all references.

NOTES:

TOPIC 2: SPECIALIZED PHOTO-ANIMATION: IMAGE CONVERSION

VVC32A

GENERALIZATION: Two and three dimensional visual images will be transferred to a form facilitating the apparent creation of movement.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Cell Animation 2. Advanced Pixillation	The student will: - film produced cells with a Super 8 or other suitable camera - properly use an animation stand or copy stand in the filming process - following a storyboard, film a sequence using a pixillation technique - demonstrate the ability to regulate the movement of scenery during the filming process		

NOTES:

TOPIC 3: SPECIALIZED PHOTO-ANIMATION: REPRODUCTION PROCESSES

VVC32A

GENERALIZATION: Images will be selectively edited to produce a finished product suitable for viewing.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Editing & Splicing 2. Audio 3. Presentation procedures	The student will: - edit and splice developed film to produce a finished product - develop a sound track in synchronization with the produced film - use a tape recorder to integrate sound with the visual images - dub sound directly onto the produced film to make a complete presentation (if equipment is available)		

TOPIC 4: SERIGRAPHY-PRINTING PROCESSES - IMAGE CREATION

VVC32A

GENERALIZATION: Application of advanced photographic techniques to the Serigraphy process.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Review of photo method for Serigraphy 2. Photo mechanical transfer	The student will: - indicate a basic knowledge of the Serigraphy process in written or oral form - use the process camera and PMT process to produce acceptable positives and prepare artwork of photographs		

TOPIC 5: SERIGRAPHY-PRINTING PROCESSES - IMAGE CONVERSION

VVC32A

GENERALIZATION: Symbols and design elements are converted to reproducible elements which can be assembled into a form which will facilitate efficient reproduction and dissemination of visual information.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Serigraphy:</p> <ul style="list-style-type: none"> - application of photo positives to screens 	<p>The student will:</p> <ul style="list-style-type: none"> - transfer the photographic images to screens using either a direct emulsion method or a film emulsion method - dry and block screens in preparation for printing 		

TOPIC 6: SERIGRAPHY-PRINTING PROCESSES - REPRODUCTION PROCESSES

VVC32A

GENERALIZATION: Mass production of reproducible visual elements must be executed through the use of rapid, economic, accurate, reliable production processes to meet the needs of a visually oriented society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Serigraphy:</p> <ul style="list-style-type: none"> - printing of images 	<p>The student will:</p> <ul style="list-style-type: none"> - print images on card stock - demonstrate an ability to properly register printing surface with screen - show proper care of equipment materials and work area during printing processes - follow safety procedures during all phases of reproduction 		

TOPIC 7: PLANOGRAPHIC PRINTING PROCESSES - REPRODUCTION

VVC32A

GENERALIZATION: Mass production of reproducible visual elements must be executed through the use of rapid, economic, accurate, reliable production processes to meet the needs of a visually oriented society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Planographic printing	The student will: <ul style="list-style-type: none"> - review offset press from previous units and produce clean, properly registered copies of assignments - clean and do basic maintenance procedures on the offset press 		

TOPIC 8: PRINTING PROCESSES - FINISHING

VVC32A

GENERALIZATION: Visual information is distributed in a convenient, orderly, durable form to meet the needs of the image creator and the consumer.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Finishing	The student will: <ul style="list-style-type: none"> - perform a variety of finishing tasks relating to each assignment, such as: <ul style="list-style-type: none"> - bindery - stitching - cerloxing - padding - collating - cutting - folding - scoring - perforating - punching 		

TOPIC 9: SPECIALIZED PHOTOGRAPHY - IMAGE CREATION

VVC32A

GENERALIZATION: Image creation is a process of translating ideas into meaningful symbols to meet the needs of and influence the viewer.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Photography:</p> <ul style="list-style-type: none"> - portraiture - fashion - industrial - colour theory - films - exposure - chemical processes 	<p>The student will:</p> <ul style="list-style-type: none"> - take a series of portraits using a variety of techniques and backgrounds - research fashion photography and produce a portfolio of work demonstrating a variety of lighting techniques, poses and use of lenses - research the industrial photography process and produce a series of photos which could serve as an annual report for a company - review the basic theory of both black & white photography and learn new theory relating to colour processes so that it can be utilized in the variety of assignments in this unit; particular attention will be given to: <ul style="list-style-type: none"> - colour theory <ul style="list-style-type: none"> - additive - subtractive - films <ul style="list-style-type: none"> - physical properties - black and white - colour - exposure <ul style="list-style-type: none"> - colour checker - effects of light - effects of filtration - chemical processes <ul style="list-style-type: none"> - film - papers 		<p>Peterson's Big Book of Photography Section 10 page 266.</p> <p>Professional Portrait Techniques- Kodak Pub.</p> <p>The Joy of Photography Kodak Eds.</p> <p>Kodak Black & white Data Guide</p> <p>Kodak Colour Data Guide</p> <p>MacBeth Colour Checker</p>

TOPIC 10: SPECIALIZED PHOTOGRAPHY - IMAGE CONVERSION

VVC32A

GENERALIZATION: Symbols and design elements are converted to reproducible elements which can be assembled into a form which will facilitate efficient reproduction and dissemination of visual information.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Photography - processing	The student will: - develop 35mm and 6 x 9 roll film according to the instruction for each particular film, e.g., black and white, colour negative, colour slide film		Kodak B&W Data Guide Kodak Colour Data Guide

TOPIC 11: SPECIALIZED PHOTOGRAPHY - REPRODUCTION

VVC32A

GENERALIZATION: Mass production of reproducible visual elements must be executed through the use of rapid, economic, accurate, reliable production processes to meet the needs of a visually oriented society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Photography: - enlarging	The student will: - be able to operate correctly all darkroom equipment - produce excellent, colour corrected prints from both slides and prints - use correct retouching techniques for finishing prints - prepare a portfolio of work as required by the instructor		

NOTES:

TOPIC 12: LAYOUT AND DESIGN - IMAGE CREATION

VVC32A

GENERALIZATION: The proper use of tools and the selection of the appropriate media are important in rendering visual images that are qualitatively acceptable. Image creation is the process of transplanting an idea into visual form.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Design and layout	The student will: <ul style="list-style-type: none"> - demonstrate a knowledge of: <ul style="list-style-type: none"> - principles of design - newspaper layout (translating an idea into a specific ad in the following sequence: <ul style="list-style-type: none"> - thumbnail sketches; rough visuals and comprehensive sketches) - consumer appeal 		

TOPIC 13: COLOUR THEORY

VVC32A

GENERALIZATION: Image creation is the process of translating an idea into visual form.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Colour: <ul style="list-style-type: none"> - colour key 	The student will: <ul style="list-style-type: none"> - demonstrate a knowledge of: <ul style="list-style-type: none"> - colour relativity - colour vs the grey scale - review: <ul style="list-style-type: none"> - primary, secondary and tertiary colours on a colour wheel 		

NOTES:

TOPIC 14: LAYOUT AND DESIGN

VVC32A

GENERALIZATION: The proper use of design and the selection of appropriate colour are important in rendering Visual Image.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Layout and Design:</p> <ul style="list-style-type: none"> - corporate design - studio procedures - technical illustration - creative illustration 	<p>The student will:</p> <ul style="list-style-type: none"> - review layout procedures (thumbnails through to comprehensive roughs) - review colour theories - review typographical design - produce logos, letterheads and neon products - demonstrate an understanding of: <ul style="list-style-type: none"> - reproduction procedure - thumbnails to finished art work (camera ready) - demonstrate an understanding of: <ul style="list-style-type: none"> - isometric drawing - orthographic projection - architectural rendering - basic blue prints - scale - techniques and media - demonstrate a knowledge of: <ul style="list-style-type: none"> - illustrative techniques - audience appeal - purposes for various illustrations (fiction, non-fiction, technical books, children's books, etc.) 		

NOTES:

TOPIC 14: LAYOUT AND DESIGN (continued)

VVC32A

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<ul style="list-style-type: none">- fashion illustration - serigraphy	<ul style="list-style-type: none">- demonstrate an understanding of:<ul style="list-style-type: none">- the human figure- proportions (male vs female)- illustrative techniques - use:<ul style="list-style-type: none">- photostencils- lacquer films- paper stencils- touche, glue, crayons, etc.- tools and materials in the work area		

NOTES:

VISUAL COMMUNICATION 32B

COURSE CONTENT

VISUAL COMMUNICATIONS 32B (5 CREDITS)

(VISUAL MEDIA)

INTRODUCTION

The Visual Communications 32B module is designed to provide the student with a basic understanding of the journalism process. This module may be taken any time after completion of the 22A module.

OBJECTIVES

The objectives of Visual Communications 32B are:

1. To provide students with information about the diversity of occupations in the newspaper and publications career fields of Visual Communications.
2. To explore the difference between newspapers and news magazines.
3. To explore the area of photojournalism in relation to principles of design, equipment and techniques.

REFERENCES

*Cogoli, John E., Photo Offset Fundamentals (4th Edition)
McKnight Publishing Co.

*Refers to Primary Text.

CONTENT SUMMARY

1. The Journalism Process
 - introduction: career information, newspapers and news-magazines, future trends
 - lithography: newspaper style, writing skills, gathering the news, writing the story
 - cartooning
 - advertising graphics
 - layout and composition
2. The Journalism Process - Image Creation
 - Photography I
 - photo illustration
3. The Journalism Process - Image Conversion
 - Graphics II - conversion processes: line photography, screened photography
 - Photography II - conversion processes: prints, colour separation
4. The Journalism Process - Reproduction
 - Graphics II - planographic process
5. The Journalism Process - Finishing
 - Graphics II - the finishing procedures

TOPIC 1: THE JOURNALISM PROCESS

VVC32B

GENERALIZATION: The graphic elements of verbal and non-verbal communication are primary factors in the influence conveyed by mass media.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Journalism:</p> <ul style="list-style-type: none"> - career information - newspapers and news magazines <p>2. Lithography I:</p> <ul style="list-style-type: none"> - newspaper styles 	<p>The student will:</p> <ul style="list-style-type: none"> - learn about the diversity of occupations in the newspaper and publications career fields of Visual Communication; occupations such as: <ul style="list-style-type: none"> - writer - printer - press operator - graphic designer - circulation salesperson - layout artist - process camera operator - stripper and platemaker, will be discussed - discuss the differences between newspapers and news magazines; examine the historical components of - news generation, yellow journalism, advertising, photojournalism and the function of these areas to the survival of modern print oriented news media - discuss future trends such as: cable TV, satellite, fibre optics and monopolies - study the differences of various local and national newspapers and will be able to classify their distinct properties 		<p>Theories of Mass Communication - DeFleur & Ball-Rokeach 3rd ed.</p> <p>Press Time - Adams & Stratton</p>

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<ul style="list-style-type: none"> - writing skills - gathering the news 	<ul style="list-style-type: none"> - note the similarities and differences of journalistic components through writing and photography - write a variety of different types of stories for the school newspaper - demonstrate his/her skill to write all the components of news copy in preparation for the layout process - use the correct proofreading skills to proof copy as they were taught in previous Visual Communication Courses - recognize elements of bias and misleading facts when proofing stories 		<p>Understanding Mass Media - Shrank</p>
<p>3. Writing the story</p>	<ul style="list-style-type: none"> - construct either an editorial or a cartoon block or strip for publication in the school newspaper 		<p>The Art of Cartooning</p>
<p>4. Cartooning</p>	<ul style="list-style-type: none"> - learn the basic elements of cartooning 		
<p>5. Advertising</p>	<ul style="list-style-type: none"> - sell at least one advertisement for the school paper 		<p>Advertising Graphics - 2nd ed.</p>
<p>6. Layout and composition</p>	<ul style="list-style-type: none"> - design the advertisement which has been sold and go through the process of making thumbnails, working drawings, comprehensives, and proofs 		<p>Wm. Bockus</p>

NOTES:

TOPIC 2: THE JOURNALISM PROCESS - IMAGE CREATION

VVC32B

GENERALIZATION: Image creation is a process of translating ideas into meaningful visual symbols.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Photography:</p> <ul style="list-style-type: none"> - photo-journalism - photo illustration 	<p>The student will:</p> <ul style="list-style-type: none"> - create photojournalistic assignments as they apply to the school newspaper and correctly utilize the proper equipment for each situation - accurately record pertinent information relating to news coverage when on photo assignments - create interesting photo illustration techniques to advertise products for the school paper or news magazine 		<p>The Photo-journalist -Mark & Leibovitz</p> <p>Photo-journalism - Time/Life</p> <p>The Photo Essay - Fussco & McBride</p> <p>Photographing Sports - Zimmerman & Kauffman</p> <p>Photo Illustration - Bert Stern</p>

NOTES:

TOPIC 3: THE JOURNALISM PROCESS - IMAGE CONVERSION

VVC32B

GENERALIZATION: Image Conversion-Symbols and design elements are converted to reproducible elements which can be assembled into a form which will facilitate efficient reproduction and dissemination of visual information.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
<p>1. Conversion Processes:</p> <ul style="list-style-type: none"> - line photography - screened photography - photographic prints - colour separation 	<p>The student will:</p> <ul style="list-style-type: none"> - reproduce original layouts created for the school paper or magazine on orthochromatic film so that flats may be made - produce excellent quality screened work from black and white photographs, colour photographs, and artwork - reproduce correctly developed prints from both black and white and colour negatives for use in the school publication - produce a set of black and white colour separation prints on Panlure paper from a colour corrected negative for reproduction in the school publication 		<p>Kosak Publications on Line, Screened & Colour Separation For Newspapers.</p> <p>Colour-Time/ Life.</p> <p>Kodak Colour Data Guide.</p>

NOTES:

TOPIC 4: THE JOURNALISM PROCESS - REPRODUCTION

VVC32B

GENERALIZATION: REPRODUCTION-DISTRIBUTION of converted visual elements must be carried out through the use of rapid, economic, accurate, reliable reproduction processes in order to meet the information demands of society.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Production: - press setup and operation - colour separation	The student will: - review procedures for offset operation and produce excellent copies of the plates of the school publication - use the correct procedure for producing full colour pictures in the paper from colour separation plates		

TOPIC 5: THE JOURNALISM PROCESS

VVC32B

GENERALIZATION: Finishing - Visual information is distributed in a convenient, orderly, durable form to meet the needs of the consumer.

CONCEPTS/SUBCONCEPTS	LEARNING TASKS	HOURS	REFERENCES
1. Finishing and distribution	The student will: - from tasks learned in previous Visual Communication units, correctly perform any functions necessary to distribute the school publication, such as: - folding - collating		

NOTES:

VISUAL COMMUNICATION 32C

COURSE CONTENT

VISUAL COMMUNICATIONS 32C (5, 10 CREDITS)

INTRODUCTION

The last module of the Visual Communications sequence is open to students who have completed 30 credits or six modules in the major.

The 125 hours of instruction time available in this module may be used to:

- a. Provide greater depth to a module taken previously. Individual students, groups of students or whole classes may elect to study an area in more detail.
- b. Allow students to engage in actual work in the Visual Communications career field supervised by the Visual Communications teacher and by a craftsman on the job.

SUPPLEMENTARY REFERENCES

- Abrams, The Art of Walt Disney.
Birren, F. Colour Psychology and Colour Therapy Van Nostrand Reinhold.
Bourgeois, Animation Films Sterling.
Brokus H.W. Advertizing Graphics, 2nd Ed. MacMillan.
Broekhuisen, R.J. Graphic Communication Van Nostrand Reinhold.
Cabibi F.J. Copy Preparation for Printing McGraw-Hill Ryerson.
Cogoli, J.E. Photo Offset Fundamentals McKnight Publishing Co.
Eastman-Kodak, The Joy of Photography
Edwards, B. Drawing on the Right Side of the Brain J.P. Tarcher Inc. L.A.
Hanks and Belliston Draw! W. Kaufmann.
Hauenstein, A.D. & Bachmeyer, S.A. The World of Communications - Visual Media McKnight Publishing Co.
Kodak, Black and White Data Guide.
Kodak, Line Photography.
Libby, W.C. Colour and Structural Sense Prentice-Hall.
Luria, A.R. The Working Brain Basic Books Inc. New York.
McCoy, R.A. Practical Photography McKnight Publishing.
Nicolaidis, K. The Natural Way to Draw Her Majesty Printers.
Packard, V. The Hidden Persuaders Simon & Shuster.
Printing Layout and Design, Delmar Publishers.
Speedball Textbook, 20th Edition.
Sussman, The Amateur Photographers Handbook Hale Publishers.
Wilson, B. Subliminal Seduction New American Library, N.Y.
Wilson, B. Media Sexploitation New American Library.
The Art of Photography Time/Life.
The Print, Time/Life.

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